THE CINEMATHEQUE

The regular Bay Area showcase for personal and avant-garde films.

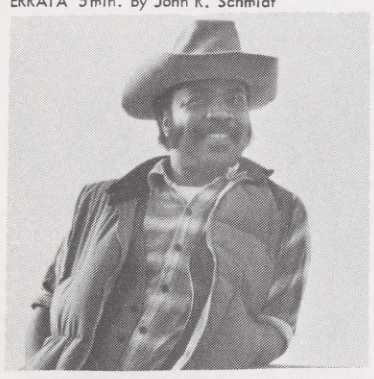
Shows on Thursdays and Sundays at 8:00 PM at the San Francisco Art Institute, 800 Chestnut St., S.F. **Donation $2.** **Free coffee.** **For information call 586-8486.**

SUNDAY, FEBRUARY 24

New San Francisco Filmmakers

This program features the premieres of seven recent films by San Francisco filmmakers with something to appeal to nearly every taste and preoccupation from new-wave to cine poetry to portraiture and a superb acting job by George Kuchar. Our program will include the following films:

HIGH AND DRY (1979) 30min. by Jay Evans
PORTRAIT 7min. by Richard Sullivan
RETURN (1979) 4:30min. by Forest Bell
ERT...ERRRRRT (1980) 9min. by Dean Snyder
LITTLE FEET (1980) 1min. by Dean Snyder
THRUST HOLD (1980) 8min. by Lainard Bush
ERRATA 5min. by John R. Schmidt



Toney Merritt in LONESOME COWBOY

THURSDAY, FEBRUARY 28

LONESOME COWBOY & other films

TONEY MERRITT IN PERSON

Toney Merritt, currently on the faculty of the San Francisco Art Institute, is probably the Bay-Area's most prolific young filmmaker with over 25 films to his credit. He is one of the few American avant-gardists who seems to be heavily influenced by European narrative cinema; particularly Godard's self reflexive cinema. Although his his films are highly scripted he uses his actors in a decidedly anti-illusionistic manner. His films are American in that they are short and very dense personal statements. His camera technique, which is playful and sometimes humorous, allows for the spontaneous chance occurance which gives his films a vitality missing in current narrative cinema.

Our program will include the following:

4891 (1970) 9 min. , GAME(1973) 4 min., KISS OF DEATH (1974) 9 min. 6 TO 8 AM (1978) 30 min. , FINE FRENCH PHRASES AND OTHER FABLES (1976) 4min. FALLWORKS (1977) 5 min. , JUST A THOUGHT (1978) 1 min. , GREEN MOUNTAIN (1978) 3:30 min. , THREE MASKED PIECES (1979) 2 min. , MASKED INCIDENT (1979) 5:20 min. , EF (1979) 3:30 min., EMBRACABLE YOU (1979) 5 min. , SMALL EVENTS (1979) 2:30 min. , NOTES (1979) 1 min. , JUST ANOTHER ITEM OF DISTRESS (1980) 1:30 min., LONESOME COWBOY (1979) :27 min.

FRIDAY, FEBRUARY 29

THE FOREIGNER

AMOS POE IN PERSON

"Amos Poe's third and most ambitious movie, THE FOREIGNER, is a Blank Generation nightmare. Arriving in New York, the principal character Menace (Eric Mitchell), is mindlessly terrorized, shadowed, choked, bound and gagged, beaten up, knifed and finally viciously gunned down. In between, he watches television, dictates his philosophy of suffering and life into a taperecorder, sleeps, and runs and walks miles through the streets of Manhattan. ...

"Violence is saturated with boredom, boredom with violence. Even Menace, the archetypal victim, dragging his battered body from bad to worse, registers little more than casual interest in his situation.

'His protagonists are a mixed bag of punks, sadists, queens, hired killers and late-show stereotypes. Patti Astor is outstanding as Harlow, a slinky throwback to a B-grade spy movie, and Terence Severine is convincing as a sinister B&D freak. Deborah Harry is spotlighted singing a backalley 'Old Bill Bauer Moon' to a battletorn Mitchell, who, in the role of Menace, is at his steely best.

"Ivan Krai's soundtrack is a killer." - Jeff Goldberg , X Magazine

SUNDAY, MARCH 2

Brakhage, Sharits, Wright, Bartlett and Wood

CREATION (1979) 17min. by Stan Brakhage - "...almost like the Earth itself -- the green ice covered rocks, the slicing feeling, the compressive feeling of the glaciers. The whole time I was watching I kept thinking that you were a master of the north, the arctic landscape -- the dark red flowers in the dusky light, the deep blue light, the tall trees with the running mists, and Jane looking... The ice, the water, the moss, the golden light. A visual symphony." - Hollis Melton

EPILEPTIC SEIZURE COMPARISON (1976) 30min.

"Beauty shall be convulsive." - Andre Breton

"The films are of 2 patients, extracted from a medical film study of brain wave activity during seizures. Of course, the patients volunteered for these tests. The black and white footage of each patient entering convulsive states was temporally and tonally articulated on an optical printer and rhythmic pure color frames were added to those images. Everything was done to allow the viewer to move beyond mere voyeurism and actually enter into the convulsive state, to allow a deeper empathy for the condition and to also, hopefully, experience the ecstatic aspect of such paroxysm." - P.S.

SORTED DETAILS (1979) 12min. by Charles Wright - "Shared shape, color or movement link these fragments of urban landscape." - C.W.

HEAVY METAL (1979) 12min. - A graphic disentegration of violence in Chicago, 1929. Original preswing jazz recordings by Earl Hines & Tiny Parham.

BETWEEN GLANCES (1979) 14 min. by Bruce Wood - " A beautiful abstract collage." B.W.

from Chick Strand's SOFT FICTION

THURSDAY, MARCH 6

SOFT FICTION and other films

CHICK STRAND IN PERSON

This showing marks Chick Strand's first visit to the Bay-Area in nearly five years. All of the films on this program are Northern California premieres.

SOFT FICTION (1979) - "is a 60-minute, black and white personal documentary that brilliantly portrays the survival power of female sensuality. Like earlier Strand films such as MOSORI MONICA and COSAS DE MI VIDA that also celebrate human survival, it combines the ethnographic documentary with a sensuous lyrical expressivness more frequently found in independent cinema. As in the Maysles' brothers GREY GARDENS and the best of Wisman documentaries, Strand focuses her camera on people talking about their own experience, capturing subtle nuances in the facial expressions and gestures that are rarely found in dramatic features. Yet she frankly acknowledges the presence of the camera and the effect it has on her subjects, for the power of artistic manipulation is part of the territory she is exploring.

The title SOFT FICTION works on several levels. It evokes the soft line between truth and fiction that characterizes Strand's own approach to documentary. The film presents five woman relating a powerful peraonal experience directly to the camera. The range of topics includes an erotic fantasy about a bannister, a sexual adventure at a rodeo, incest with a grandfather, a deliberate trade-off of drug addiction for romantic love, and a painful childhood memory of persecution by the Nazis. Although the content of these stories could mark these women as victims, the amazing thing is that they all emerge as strong survivors -- partly because of the way they perceive, interpret and recreate the experience for the camera." - Marsha Kinder

Also included on this program are the following films:

LOOSE ENDS (1979) 24min.
FEVER DREAM (1979) 7:30 min.
CARTOON LE MOUSSE (1979) 11 min.
KRISTALLNACHT (1979) 7:30 min. (dedicated to Ann Frank)

SUNDAY, MARCH 9

NORTH BEACH I & II & other films

HENRY HILLS IN PERSON

"NORTH BEACH is a beautiful film. The human race should stick around to enjoy it. It's all cinema, all experience. No 'problems' , art in-jokes, other fashionable bluffing. Hills composes, orchestrates. The film's a concentrate of rhythmic invention, solid work, shapely; gorgeous." - Ken Jacobs

"It is interesting to note that this tendency toward design, so prominent in 70s filmmakers like Hills, currently have connotations of hard-mindedness, rigorousness and even asceticism, whereas in other times such a preoccupation with pattern would more often than not be associated with mere decoration, hedonism, frivousness and irrationalism." Noel Carrol, Soho Weekly News

Among other films our program will include preview rolls of sync sound work-in-progress and the San Francisco preview of NORTH BEACH II.

THURSDAY, MARCH 13

FRANKENSTEIN, Part I & other films

JERRY TARTAGLIA IN PERSON

Jerry Tartaglia is a New York filmmaker who has recently been honored with a Cineprobe at the Museum of Modern Art. Our program will feature the following works:

LAWLESS (excerpt) (1977) 10min. - an improvisational piece of Faggot Theatrics strewn with confrontations with homophobia, set against the sagging background of mainstream aesthetics and techniques.
MAGNIFICAT (1979) 7min.
DIAMOND (1979) 9min.
FOUR ELEGIES (1979) 10min.

This series of three films explores the rhythms of vision as a response to feeling. To me the films describe a subjective space, a Faggot space in which the visible world is as a beloved Other...articulations of the notion that the manbody extends beyond the physical frame and into the light environment via feeling.

FRANKENSTEIN PART I (1979) 19min. - is a film about the schizophiliac who trys to separate thinking and feeling. It is also about hand processing and optical printing.

LAMBDA MAN (1980) 10min.-

"Che Fece...Ill Gran Rifiuto" - C.P. Cavafy

FRIDAY, MARCH 14

Open Screening

Bring your own

Admission one dollar or one film. All super-8 and 16 mm films welcome. No films accepted after 8:00 pm.

SUNDAY, MARCH 16

The Man Who Turned To Stone

TIM KENNEDY IN PERSON

THE ADVENTURES OF SKY BABY
EPISODE TWO: THE MAN WHO TURNED TO STONE

"Murmers and scents of the infinite Sea?" Although the time is not yet ripe for a decision, this seems to me, personally, the most promising interpretation of the situation. Just as shadows on a wall form the projection of a three dimentional reality into two dimentions, so the phenomena of space-time continuum are four dimentional projections of realities which occupy more than four dimentions, so that events in time and space become "no other than a moving row of magic shadow-shapes that come and go." Mind no longer appears as an accidental intruder into the realm of matter; we are beginning to suspect that we ought rather to hail it as the creator and governor of the realm of matter - not of course our individual minds but the mind in which the atoms out of which our individual minds have grown exist as thoughts.
- "The Man Who Turned to Stone"

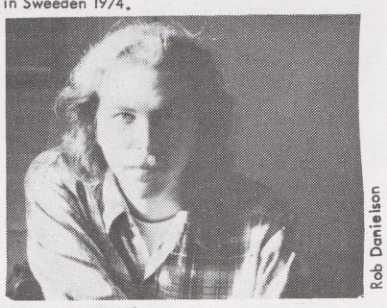
THURSDAY, MARCH 20

CASE HISTORY A 9970

KAGE JONSSON IN PERSON

Sweden is generally considered to be one of the most enlightened countries when it comes to social security and economic wellfare. Perhaps this is true, but this film which is based on an authentic case history shows very clearly the backside of this society concerning the abuse of the chronic drinker.

The leading actor is a man who himself was an alcoholic for about 15 years and other actors are real inmates in old age institutions. The doctors, policemen and social workers all act the rolls they have in their daily work. The description of the social milieu is very strong, all of the shooting was accomplished on locations such as cheap lodgings, hospitals, prisons, old age institutions and so on. It is a powerful film in it's documentary style and it was awarded the best TV film, and one of the best movies in Sweeden 1974.



Rob Danielson

SUNDAY, MARCH 23

HORSE SCIENCE SERIES

ROB DANIELSON IN PERSON

Rob Danielson is a mid-westerner now on leave from teaching at the University of Wisconsin - Milwaukee. His earlier films have been featured on various programs in the Bay-Area and this is his first in-person show at the Cinematheque. Of this program Thomas Gaudynski and Diana David have written:

"We are presented in the HORSE SCIENCE SERIES with an integrated view or perhaps with thoughtful and lovingly compiled evidence of the filmmaker's perceptions of the essence of our world. He exhibits number in its simplicity, the celestial mechanics of the earth and the heavens, the changes in season, the wonders of coincidence, and the harmony of things. To us it seems that the filmmaker's ecstasies of sight and comprehension are not hermetic but are available to any perceptive viewer. They are intense yes. Who of us finds this intensity in our daily lives? Yet these intensities have been crafted over a period of years to be presented to us in what afterwards seems like a lightning instant.

"And while the films are personal, the elements with which this articulated world is made manifest never moves from a simple, everywo/man existence: a night sky, a frozen lake, a city street, a country field, an open window -- all are within our experience. Like the scientist, the filmmaker's vision ranges from the very small world we tend to overlook in our daily lives to the very large world which because of its scale we also tend to ignore. His camera records the subtle motions of dust on a floor, leaves in a deserted street, and the subtle motions of clouds, stars, and seasons."

This program is supported in part by grants from the San Francisco Hotel Tax fund , the California Arts Council and the National Endowment for the Arts, a Federal Agency.

To receive our posters in the mail, send your name, address and zip code to: Cinematheque mailing list/Foundation for Art in Cinema/339 Head st., San Francisco, CA 94132

SUNDAY, MARCH 30

DIARIES

ROBERT HUOT IN PERSON

In addition to making over ten hours of film over the past thirteen years Robert Huot is a well-known painter & has performed, choreographed and designed sets for Twyla Tharp. His earlier work, arising out of painterly concerns, were highly influential in what these days is called the "structural" movement in filmmaking. Filmmaker Hollis Frampton, in addition to his high praise of his current diary films has written of his earlier work:

"Robert Huot has been one of the most inventive and rigorous of the younger generation of radical painters. He brings the same attributes to film, along with an inquisitiveness that is by no means cautious. He tries not to exploit film, but to find out what film is.

"Huot's films will seem 'simple' to many. In fact, he is doing basic work that we filmmakers ought to have done for ourselves decades ago, work that is both an addition and a reproach to film art."

THURSDAY, MARCH 27

Ten Years in the Dark

BRUCE POSNER IN PERSON

For the last ten years Bruce Posner has worked in the film industry doing animation, optical printing and special effects, has taught photography and curated film. All this in addition to making his own personal films. The short films on this program cover the widest possible range of techniques and subject matter.

"In the 15 films that I have completed since 1969, the subject matter revolves around conscious and unconscious acts of perception. If it be that experience is directly related to our perception of life, then vision plays a most important role in how we perceive the world. ...my perception of life is through the cinema. The film frame, the rate of change between frames, the beam of light are characters in my film's plot; the plot being the film itself. In this situation, the development of a self-irony is inevitable, and I am pursuing the humorous aspects of this cat chasing its own tail aesthetic."

Our program will feature 14 short films totaling 110 minutes, among them: GOING TO SEA, THE CELESTIAL MOVEMENTS, ANESTHESIOLOGY, MIDNIGHT IN HELL, CHU, CHU-CHA, CHA and SAPPHO AND JERRY.

Stephanie Beroes shooting VALLEY FEVER

THURSDAY, APRIL 3

VALLEY FEVER & other films

STEPHANIE BEROES IN PERSON

Stephanie Beroes is a local filmmaker who works between San Francisco and Pittsburgh. Her work has been featured on several New San Francisco Filmmaker programs and this is her first one-woman show at the Cinematheque. Our program will feature:

RECITAL (1978) 20min.
VALLEY FEVER (1978) 25min.
DEBT BEGINS AT TWENTY (1980) West Coast Premiere! - A docu-drama which follows a day in the life of Bill Bored the young drummer with the New Wave Band "The Cardboards". The film presents his environment, his perceptions of life and his music and his relationship between his self-image and his public-image as a performer. Combines a fictitious narrative with documentary, cinema verite style footage of the bands as well as amusing interviews with band members and groupies. The music is alive, imaginative and innovative in and of itself.

FRIDAY, APRIL 4

Open Screening

Bring your own

Admission one dollar or one film. All super 8 and 16mm films welcome. No films accepted after 8:00pm.

SUNDAY, APRIL 6

METONIC CYCLES & other films

JAMES CAGLE IN PERSON

James Cagle is an instructor at St. Norbert College in De Pere, Wisconsin. His films have appeared in film festivals throughout the U.S. and Europe and have been seen here as part of the annual Ann Arbor Film Festival tour. This is his first one-man show here at the Cinematheque. Of his film WATERWORK filmmaker Standish Lawder has written: "WATERWORK joins that tradition of monomorphic structuralist visions (c.f. WAVELENGTH, SERENE VELOCITY) based on the continuous zoom as a means of transforming outer appearances into inner experience. It's a gem of a film, one which lingers in the mind like the echo of a memory." our program will include the following films:

WATERWORK (1973) 11min.
SCANNER (1976) 16min.
METONIC CYCLES (1974) 16min.
SEVERAL POINTS IN A CONTINUOUS FIELD (1980) 20min.

THURSDAY, APRIL 10

Documentaries from M.I.T.

CAROLYN SWARTZ & ANN SCHNAETZEL IN PERSON

The Massachusetts Institute of technology has long been considered the foremost center for independent documentary film work. Not student films, all of these sync-sound films were made by one- or two-person crews. Using the supple and unobtrusive technique of handheld shooting of unscripted documentary, they present strong personal interpretations of the world.

Our program will consist of the following films:

MOM 30 min. by Mark Rance - The filmmaker's mother leaves her comfortable home and family in suburban Illinois to attend fashion school in New York City. Relieved of her role as wife and mother, the woman's sense of self emerges. Climaxes in a dramatic clash between mother and son.

VIRGIN'S REVENGE 30 min. by Ann Schaetzel - Return of the prodigal daughter. An angry film in which the filmmaker tries to come to grips with the distance between her and her parents.

FRAGMENTS OF AN EMPIRE 13min. - An elegantly shot journey into the eerie space of a megalithic monument built by a 20th century pharoah. In the Albany Mall, Nelson Rockefeller hosts the New York State Constitution Ball, a gala event attended by Beautiful People and an undercover filmmaker.

ACCOUNTS FROM THE LIFE OF GEORGE WILKINS 50min. by Steve Ascher and Claude Chelli - Two filmmakers make a vivid record of life in Boston's black ghetto in their year-long Beckett-like chronicle of George Wilkin's day-to-day struggles with ennui, alcoholism, slumlord, and Welfare system.

SUNDAY, APRIL 13

COLLISIONS & other films

DAN PERZ IN PERSON

Dan Perz is a midwesterner now living in Boise, Idaho. His film COLLISIONS was a top prizewinner in the recent Northwest Film & Video Festival. This is Dan Perz' third one-man show at the Cinematheque. Of his film COLLISIONS the judges of the Seventh Annual Northwest Film & Video festival wrote:

"Perz' clean and direct editing creates a whole experience out of the collision between the strangeness of the outside world and the interior life of the artist. The subtle progression from black and white to color affirms the joy of release from personal crisis. Hermetic without becoming meditative."

Our program will include:

ECHO (1976) 15min.
CAMPESTRAL SUITE (1977) 15 min.
COLLISIONS (1978) 15 min.
5 SHORT WESTERNS (1978) 29 min.
YELLOW (1979) 8 min.

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Foundation for Art in Cinema
339 Head Street
San Francisco, CA 94132

Michael Wallin f
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San Francisco, CA 94114